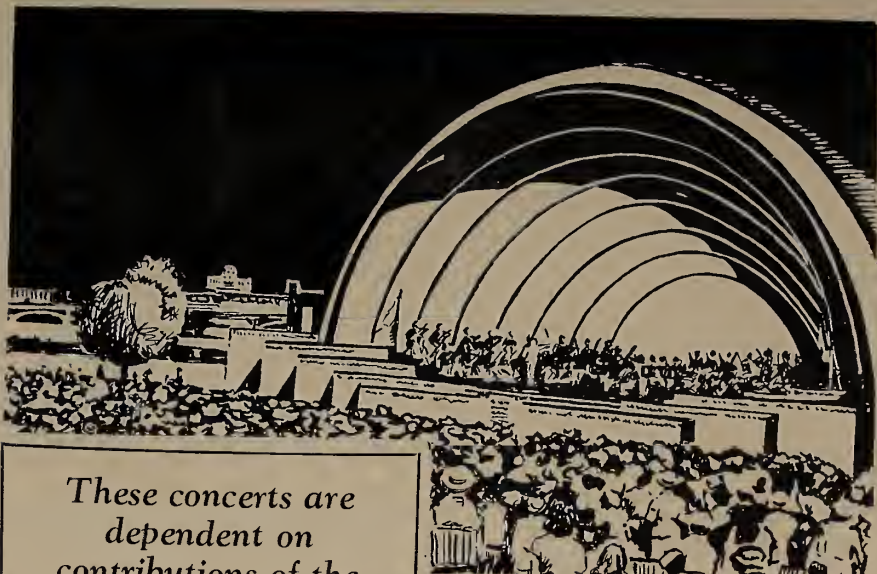


# Esplanade Concerts

*Nineteenth Season*

ORCHESTRA OF BOSTON SYMPHONY MUSICIANS

*At the Edward Hatch Memorial • Storrow Embankment*



GEORGE MACLEAN

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Arthur Fiedler  
*Conductor*  
and Founder

...

EVERY EVENING AT 8:30 (OMITTING MONDAYS)  
July 1 to July 20, 1947

And Three Children's Concerts Wednesday Mornings at 10:15  
(July 2, 9 and 16) (A)



# Nineteenth Season of the Esplanade Concerts \* Arthur Fiedler, Conductor

## OPENING NIGHT

TUESDAY, JULY 1, 1947, AT 8:30 P.M.

Hungarian March, "Rakoczy" ..... *Berlioz*  
Overture to "Egmont" ..... *Beethoven*  
Suite from "Carmen" ..... *Bizet*  
Introduction—Aragonaise—Gypsy Dance  
Waltzes from "Der Rosenkavalier" ..... *R. Strauss*  
Two Dances from the Ballet, "Gayane" *Khatchatourian*  
Dance of the Mountaineers—Lezhinka  
Symphonic Poem, "Finlandia" ..... *Sibelius*

### THE STAR-SPANGLED BANNER

"Matinées Musicales," Suite of Movements  
from Rossini ..... *Britten*  
March—Nocturne—Waltz—Pantomime—  
Moto Perpetuo (Solfeggi e Gorgheggi)  
\* "The Stars and Stripes Forever," March ..... *Sousa*

## FIRST CHILDREN'S CONCERT

WEDNESDAY, JULY 2, 1947, AT 10:15 A.M.

"Up the Street," March ..... *Morse*  
Overture to "The Marriage of Figaro" ..... *Mozart*  
Scherzo from the "Eroica" Symphony ..... *Beethoven*  
Polonaise in A-flat ..... *Chopin*  
March of the Dwarfs ..... *Grieg*  
Old MacDonald Had A Farm... *Arranged by Anderson*  
\*Triumphal March from "Aida" ..... *Verdi*

### THE STAR-SPANGLED BANNER

*The Commentator is Nicholas A. Rasetzki*

### INTERNATIONAL FESTIVAL

Under the auspices of the United Nations Association, the concert will be followed by a half-hour program by international folk-dancing groups in costume.

Those taking part represent:

The Lithuanian Folk Dance Group of Boston; The Boston Krakowianki Club (Polish); The Swedish Folk Dance Club of Boston; Starlets of the Emerald Isles (Irish); The Greater Boston Russian Folk Dance Group; The Thomson Troupe of Highland Dancers; The Greek Dance Group; Arzouni Armenian Folk Group.

PATRICK SARSFIELD GILMORE (b. Ballygar, Dublin, Ireland on Christmas Day, 1829; d. St. Louis, Missouri, 1892).

Civilian and Army bandmaster famous for two vast music festivals with orchestras of 1,000 and 2,000 players, and choruses of 10,000 and 20,000 heard in Boston in 1869 and 1872. For the latter Jubilee, Gilmore brought Johann Strauss, Jr., to Boston as guest conductor.

### "GAYANE"—ARAM KHATCHATOURIAN.

Like a ballet of Shostakovitch, this one by his Armenian-born contemporary has to do with life on a collectivist farm.

### ENTRANCE OF THE GUESTS

The Landgrave calls his minstrel knights together in the great hall for a contest of song before himself and the various lords and ladies of the court. Their entrance is the occasion of one of the most imposing processions ever composed.

### SPANISH RHAPSODY — LISZT-BUSONI

This orchestral score was made by Ferruccio Busoni from a piano solo of Liszt, long after its appearance in that form in 1845. In that year Liszt visited Spain and Portugal. The first division of the work is designated as "Folies d'Espagne," the second as "Jota Aragonese." Glinka's brilliant orchestral Jota is based on the same melody as Liszt used.

### WALTZ SCENE FROM "FAUST"—GOUNOD.

The waltz music is not only danced. It is sung by the students (basses), the soldiers (second basses), citizens (first tenors), maidens (first sopranos), and young students (second tenors). A droll effect is secured by having the old men's voices represented by those of the second sopranos.

### HALLELUJAH CHORUS FROM "MESSIAH"

Handel first presented this greatest of his oratorios in Dublin, in 1741. When King George II. heard it in London, he was so impressed by the "Hallelujah" chorus as to stand during its playing. This tribute started a custom which listeners have kept up for 200 years.

"Hallelujah! For the Lord God omnipotent reigneth.

"The kingdom of this world is become the kingdom of our Lord, and of his Christ.

"And He shall reign forever and ever, King of Kings, and Lord of Lords! Hallelujah!"

### OVERTURE TO "THE BRONZE HORSE" — AUBER

China and the planet Venus are the settings of this delightful operatic fantasy. The bronze horse has the magic power of flying to the planet, and bears leading characters of the opera there and back.

### DANUBE WAVES — IVANOVICI.

Edition after edition of this waltz was quickly exhausted, running up a record of hundreds of thousands of copies. That was in 1885. A Roumanian bandmaster, Joseph Ivanovici, won fame throughout Europe as its composer.

"The Anniversary Song," introduced in the film, "The Jolson Story," is an adaptation, with the addition of words, of a theme of this instrumental music.

### MAGAZINE TO HELP FUND

Your earnest attention is invited to the special Esplanade Concerts issue of "The World in Books" (monthly book review), just out. Its cover design and contents have been prepared especially for the pleasure of these audiences. In addition to very useful reading lists on musical subjects, it presents a Guide to the composers and music heard here — in more extensive form than this little leaflet permits. The Esplanade Concerts Fund will benefit by patronage of this magazine.

WEDNESDAY, JULY 2, 1947, AT 8:30 P.M.

*In Observance of the 75th Anniversary of*

*The International Music Festival Presented in Boston by Patrick Gilmore in 1872*

"A Mighty Fortress is Our God" ..... *Luther-Cailliet*  
Overture to "Leonore," No. 3 ..... *Beethoven*  
"By the Beautiful Blue Danube," Waltzes ..... *Strauss*  
\* "Entrance of the Guests into the Wartburg"  
from "Tannhäuser" ..... *Wagner*

\*The Star-Spangled Banner ..... *John Stafford Smith*  
Spanish Rhapsody for Piano and  
Orchestra ..... *Liszt-Busoni*  
Folies d'Espagne—Jota Aragonese  
Soloist: Bernhard Weiser

\*Waltz Scene from "Faust" ..... *Gounod*  
Selection of Irish Melodies  
Irish Washerwoman  
The Last Rose of Summer  
The Rakes of Mallow  
Anvil Chorus from "Il Trovatore" ..... *Verdi*  
\*Hallelujah Chorus from "Messiah" ..... *Handel*

Mr. Fiedler invites the audience to join in the singing of the last two numbers.

THURSDAY, JULY 3, 1947, AT 8:30 P.M.

\* "Pomp and Circumstance," March ..... *Elgar*  
"Music of the Spheres," Waltzes ..... *Josef Strauss*  
Symphony No. 5½—A Symphony For Fun .. *Don Gillis*  
I. Perpetual Emotion III. Scherzofrenia  
II. Spiritual? IV. Conclusion!

### THE STAR-SPANGLED BANNER

The American Malt Chorus  
Lewis Bullock, Conductor  
George Vassos, Accompanist  
The Lord's Prayer ..... *Malotte-Dies*  
Bless the Lord ..... *Ippolitoff-Ivanoff*  
The Lost Chord ..... *Sullivan*  
(James Holmes, Tenor Soloist)  
O! Ark's a-Moverin'  
Negro Spiritual ..... *Arr. Noble Cain*  
Great Day ..... *Youmans*  
\*Largo from "Xerxes" ..... *Handel*  
(Solo Violin: Gaston Elcus)  
\* "Wine, Woman and Song," Waltzes ..... *Strauss*  
American Patrol ..... *Meacham*

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(AT TANGLEWOOD, LENOX, MASS.)

THE

## *Boston Symphony Orchestra*

SERGE KOUSSEVITZKY, *Music Director*

LEONARD BERNSTEIN

ROBERT SHAW

*Guest Conductors*

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### Music to be Played at the Berkshire Festival 1947

July 13–August 10

At the two extra Sunday afternoon concerts, Dr. Koussevitzky will present music of *Bach* and *Mozart* performed by an orchestra of eighteenth-century proportions.

Dr. Koussevitzky plans to include in Series A *Brahms*—Second Symphony; *Schubert*—Seventh Symphony; *Copland*—Third Symphony; *Mendelssohn*—"Italian" Symphony; *Berlioz*—"Harold in Italy" Symphony (Viola soloist: *William Primrose*); *Hindemith*—Violin Concerto (Soloist: *Ruth Posselt*); *Barber*—Overture "School for Scandal"; *Honegger*—Symphony for Strings.

Series B will consist of a *Beethoven* Cycle, to include the nine Symphonies, together with other works, the Ninth to be performed at an extra concert on the following Tuesday evening, August 5.

The programs for Series C will include *Haydn*—Symphony No. 102; *Schumann*—Second Symphony; *Tchaikovsky*—Fourth Symphony; *Debussy*—"The Sea"; *Stravinsky*—"Le Sacre du Printemps" and Symphony of Psalms, *Mozart*—Requiem (with chorus and soloists), *Martini*, Concerto Grosso.

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# Nineteenth Season of the Esplanade Concerts \* Arthur Fiedler, Conductor

FRIDAY, JULY 4, 1947, AT 8:30 P.M.

- \*Military Polonaise ..... *Chopin-Glazounoff*  
 Overture to "The Bronze Horse" ..... *Auber*  
 Meditation from "Thaïs" ..... *Massenet*  
 (Solo Violin: Gaston Elcus)  
 \*"España" Rhapsody ..... *Chabrier*

THE STAR-SPANGLED BANNER

- Ride of the Valkyries ..... *Wagner*  
 \*"Danube Waves" Waltzes ..... *Ivanovici*  
 Selection from "Annie Get  
 Your Gun" ..... *Berlin-Anderson*  
 \*Salute to Our Fighting Forces ... *Arranged by Bodge*  
 Halls of Montezuma—Semper Paratus—Army  
 Air Corps—Anchors Aweigh—When the Cais-  
 sons Go Rolling Along—God Bless America

SATURDAY, JULY 5, 1947, AT 8:30 P.M.

PAUL CHERKASSKY Conducting

- Polonaise from "Eugene Onegin" ..... *Tchaikovsky*  
 Overture to "The Marriage of Figaro" ..... *Mozart*  
 Largo from the "New World" Symphony ..... *Dvorák*  
 Symphonic Poem, "Les Preludes" ..... *Liszt*

THE STAR-SPANGLED BANNER

- Fantasia, "Madame Butterfly" ..... *Puccini*  
 Clair de Lune ..... *Debussy*  
 "Voices of Spring," Waltzes ..... *Strauss*  
 Dance of the Buffoons from  
 "The Snow Maiden" ..... *Rimsky-Korsakov*

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FREDERIC CHOPIN — (1810-1849).

"He passionately strove to shape his dreams into abiding sounds," his biographer, James Huneker, wrote expressively. "He did not always succeed, but his victories are the precious prizes of mankind. One is loath to believe that the echo of Chopin's magic music will ever fall upon unheeding ears. He may become old-fashioned, but, like Mozart, he will remain eternally beautiful."

LARGO FROM "NEW WORLD" SYMPHONY

The erroneous notion that Dvorak used a Negro spiritual for the beautiful English horn melody is due to the fact that this inspiration of his own was fitted with words and made into a pseudo spiritual, "Going Home."

The apparent Negro quality is lent by Dvorak's use of the five-tone scale, found in spirituals—but also American Indian and European folk melodies.

RIDE OF THE VALKYRIES.

Act Three of "Die Walküre" (The Valkyrie) opens with this music.

It betokens the assembling, mounted on winged horses, of Brünnhilde and her eight sister-Valkyries — the War God Wotan's warrior daughters, whose mission is to gather up heroes slain in battle, and ride up through the skies with them to Valhalla, heaven of heroes in the old Teutonic myths.

Metifs in the music actually symbolize the neighing and pawing of the winged steeds, amid the re-echoed cries of the Valkyries to each other.

OVERTURE TO "THE MARRIAGE OF FIGARO" — MOZART (1756-1791).

Very neatly H. E. Krehbiel characterized this sparkling overture: "Motion is its business, not emotion."

CLAIR DE LUNE — DEBUSSY.

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

"The 'Clair de Lune,' Vallas writes, 'floods the third piece with an exquisite atmosphere, unmistakably Debussyst in character.' In it, he says, 'we find the entire Debussy of the future.'"

"THE SNOW MAIDEN" — RIMSKY-KORSAKOV (1844-1908).

Third of Rimsky's fifteen operas, and the first of his works in which he felt that he had definitely arrived as a composer, it remains one of the most delightful of his operas.

The plot: Daughter of King Winter and Fairy Spring, the Snow Maiden (Snegurochka) is granted her wish to experience a mortal's life and romance. Falling in love with Lel, the shepherd, she is spurned by him, won by the handsome peasant youth, Mizguir. Taken by surprise by a burst of sunshine from behind a cloud, she melts away, and Mizguir disconsolately leaps into a lake.

PROCESSION OF BACCHUS FROM "SYLVIA."

The scene for the present episode from Delibes's "Sylvia" is a Temple of Diana, near the seashore. Peasants hold a festival. Soldiers chase them with switches to make room for a procession of celebrants of a feast of Bacchus, garbed as warriors, and brandishing javelins as they dance.

CONCERTO NO. 1 — LISZT (1811-1886).

Liszt sought to make the piano speak the nearest possible to an orchestral language.

SECOND CONCERTO — RACHMANINOFF

First American performance with the composer as soloist was with the Boston Symphony Orchestra in New York, on December 3, 1908. The work is notable for its subtle exploitation of the piano's tonal resources.

Sharing with No. 3 the highest critical esteem among its creator's four piano concertos, this work marked a triumph over self. Rachmaninoff had fallen into such a state of despondency over his fancied lack of artistic progress, that he believed he never would be able to go on composing. His doctor convinced him otherwise, and renewed belief of the composer in himself produced this masterpiece — dedicated to the doctor.

SUNDAY, JULY 6, 1947, AT 8:30 P.M.

- Hungarian March, "Rakoczy" ..... *Berlioz*  
 Ballet Suite ..... *Rameau-Mottl*  
 Minuet from "Platée"—Musette—Tambourin from  
 "Fêtes d'Hébé"  
 Grand Adagio from "Raymonda" ..... *Glazounoff*  
 Overture to "Tannhäuser" ..... *Wagner*

THE STAR-SPANGLED BANNER

- Concerto No. 2, in C minor for Piano  
 and Orchestra ..... *Rachmaninoff*  
 I. Moderato  
 II. Adagio sostenuto  
 III. Allegro scherzando  
 Soloist: Bernhard Weiser

TUESDAY, JULY 8, 1947, AT 8:30 P.M.

- Toccata ..... *Prescobaldi-Kindler*  
 Prelude and Love-Death from  
 "Tristan and Isolde" ..... *Wagner*  
 Concerto for Piano and Orchestra,  
 No. 1 in E-flat ..... *Liszt*  
 Soloist: Luise Vosgerchian  
 \*Procession of Bacchus from "Sylvia" ..... *Delibes*

THE STAR-SPANGLED BANNER

- Suite of English Folk Songs ..... *Vaughan Williams*  
 I. Seventeen Come Sunday  
 II. My Bonny Boy  
 III. Folk Songs from Somerset  
 \*Marche Slave ..... *Tchaikovsky*

"TANNHAUSER" — WAGNER (1813-1883)

The plot: The thirteenth century knightly poet-musician or Minnesinger, Tannhäuser, beloved of the pure-hearted Elizabeth, has been ensnared by Venus herself. After a year of enchantment, the knight experiences a surfeit of the spell, and returns to the Wartburg Castle, where he has previously been attached to the court of the Landgrave of Thuringia, uncle of Elizabeth.

In the overture to "Tannhäuser" we hear a compact summing-up of Tannhäuser's struggle between sacred and profane love. First is heard the chorus of the pilgrims whom he accompanied to Rome, then music symbolic of Venus and her court, followed by a return of the Pilgrims' Chorus.

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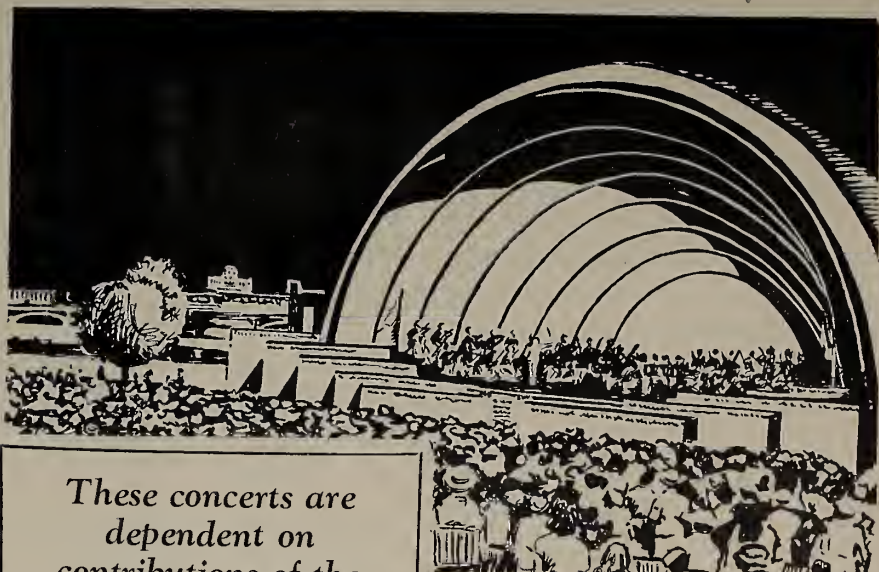


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# Nineteenth Season of the Esplanade Concerts \* Arthur Fiedler, Conductor

## SECOND CHILDREN'S CONCERT

WEDNESDAY, JULY 9, 1947, AT 10:15 A.M.

- Prelude to Act III, "Lohengrin" ..... *Wagner*  
 Toy Symphony ..... *Haydn*  
     Allegro—Minuet—Finale  
 "Peer Gynt" Suite ..... *Grieg*  
     Morning Mood—Anitra's Dance—In the Hall  
         of the Mountain King  
 Variations on "Pop Goes the Weasel" ..... *Cailliet*  
 \*"Fast Track" Polka ..... *E. Strauss*  
 Chicken Reel ..... *Anderson*  
 \*Strike Up the Band ..... *Gershwin*

THE STAR-SPANGLED BANNER

*The Commentator is Nicholas A. Rasetzki*

WEDNESDAY, JULY 9, 1947, AT 8:30 P.M.

- "Academic Festival" Overture ..... *Brahms*  
 Allegretto from the Second Symphony ..... *Brahms*  
 Hungarian Dance No. 1 ..... *Brahms*  
 First Movement, Piano Concerto No. 2,  
     in B flat, Op. 83 ..... *Brahms*  
 Soloist: Salvatore Sullo

THE STAR-SPANGLED BANNER

- Roumanian Rhapsody No. 1 ..... *Enesco*  
 Symphonic Suite, "Masquerade" ..... *Khatchaturian*  
     Valse—Mazurka—Galop  
 España Cañí ..... *Marquina-Gould*

CONCERT PIECE. Weber himself supplied a detailed story for this Concert Piece. In brief: High in her castle, a lady scans the horizon for her lord, long absent on a Crusade, unheard from. Will she ever see him again? She prays. But to her mind rushes a vision of her knight slain in battle. She swoons. Distant music comes with returning consciousness. Winding through the forest, a procession of returning Crusaders, amid waving banners and rejoicing folk, greets her eyes. Now she sees her knight. She rushes into his arms. "How branches rustle and billows exult with joy—with a thousand voices proclaiming the triumph of love."

\*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

## SYMPHONY No. 2, IN D, OPUS 73—BRAHMS

Brahms's Second Symphony is notable for being more readily identifiable to the layman as melodious than the other three. It also is marked by a pastoral feeling, and syncopations in its melodies.

## HUNGARIAN DANCE—BRAHMS (1833-1897)

Originally for piano duet. Brahms published four books in this form, arranged from melodies by Hungarian composers. He orchestrated twenty-one of the dances. His inspiration came of his friendship for the Hungarian gypsy violinist, Eduard Remenyi, with whom he toured as pianist in 1853.

## RUMANIAN RHAPSODY NO. 1—ENESCO

Several folk melodies are the basis of the work, which is a free improvisation upon them.

Concerning the nature of his material, the contemporary Rumanian composer, violinist and conductor says: "Our music is influenced not by the neighboring Slav, but by the (East) Indian and Egyptian folk songs, introduced by the members of these remote races, now classed as gypsies."

## SUITE FOR STRINGS—CORELLI (1653-1713)

This Suite was arranged from movements of twelve sonatas for stringed instruments published in Rome in 1700. A *sarabande* is a slow, stately dance of Spanish origin; a *gigue*, or jig, is the familiar rollicking, even jocose dance named for the *giga*, a small ancestor of the violin used in Italy to accompany the dance. The name of the final movement has been variously defined "foolery, foppery, toying, tumbling, juggling, any kind of apish gamboling."

WEDDING MARCH FROM "LE COQ D'OR" (The Golden Cockerel). Rimsky-Korsakov's opera about the golden rooster which was so enchanted by the scheming magician as to point out the direction of any enemy's invasion, screaming madly all the while, is based on a charming poem of the same title by Pushkin—the poet dearest to the hearts of all Russians. At the beginning of the third act of the opera, foolish old King Dodon is triumphantly entering his Russian capital in company with the mysterious Oriental queen he is taking to wife. His approach is the cue for magnificent pageantry and a blaze of fantastic color, the music reflecting all the bizarre splendor of the scene.

## SYMPHONY "FROM THE NEW WORLD"—DVOŘAK

The fifth—and, according to many critics—best of Dvořak's seven published symphonies. (He left two unpublished.) Its eminent Czech composer orchestrated it in 1893, in Spillville, Iowa (whither many of his countrymen had emigrated). He had sketched it in New York, where he was Director of the National Conservatory of Music from 1892 to 1895.

Once thought to be an exploitation of American Negro and Indian folk themes, it is now considered to be chiefly the expression of feeling of a sensitive, observant and homesick Czech stranded in America.

## FINALE.

It combines its own themes with reminiscences of those in the first three movements.

THURSDAY, JULY 10, 1947, AT 8:30 P.M.

- Suite for Strings ..... *Corelli*  
     Sarabande—Gigue—Badinerie  
 Prelude to "Lohengrin" ..... *Wagner*  
 Concertstück for Piano and Orchestra ..... *Weber*  
 Soloist: Leo Litwin

THE STAR-SPANGLED BANNER

- \*Divertissement ..... *Ibert*  
     Introduction—Cortège—Nocturne—Valse  
     Parade—Finale  
 Waltz of the Flowers ..... *Tchaikovsky*  
 \*"Washington Post" March ..... *Sousa*

FRIDAY, JULY 11, 1947, AT 8:30 P.M.

EMIL ARCIERI, Conducting

- \*Wedding March from "The Golden  
     Cockerel" ..... *Rimsky-Korsakov*  
 \*Overture to "Zampa" ..... *Hérold*  
 Intermezzo from "Cavalleria Rusticana" ... *Mascagni*  
 \*Finale from the "New World" Symphony .... *Dvořák*  
     Allegro con fuoco

THE STAR-SPANGLED BANNER

- Second Hungarian Rhapsody ..... *Liszt*  
 Intermezzo from Act III  
     "Jewels of the Madonna" ..... *Wolf-Ferrari*  
 "Tales from the Vienna Woods," Waltzes ..... *Strauss*  
 Slavonic Dance No. 1 ..... *Dvořák*

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## SLAVONIC DANCE—DVOŘAK (1841-1904)

In 1877, Brahms wrote to his own publisher, Simrock, urging him to consider publishing something of Dvořák, whom he recommended as musically worthy. He added that the man needed the money. The next year, Dvořák, as if following the lead of Brahms with his Hungarian Dances for piano, four hands, published an album of eight Slavonic Dances.

In this music he idealized such characteristic Slavonic dance movements as the wild Bohemian "furiant," the "skočná," or reel, and the "sousedská," or slow waltz. In the furiant, used in weddings, and also in other festivities, the peasants stamp out a three-four rhythm, but alternately accentuate the first and third beat, then the second beat, in successive measures.

\*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

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1947

# BERKSHIRE FESTIVAL

(AT TANGLEWOOD, LENOX, MASS.)

THE

## *Boston Symphony Orchestra*

SERGE KOUSSEVITZKY, *Music Director*

LEONARD BERNSTEIN

ROBERT SHAW

*Guest Conductors*

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### Music to be Played at the Berkshire Festival 1947

July 13-August 10

At the two extra Sunday afternoon concerts, Dr. Koussevitzky will present music of *Bach* and *Mozart* performed by an orchestra of eighteenth-century proportions.

Dr. Koussevitzky plans to include in Series A *Brahms*—Second Symphony; *Schubert*—Seventh Symphony; *Copland*—Third Symphony; *Mendelssohn*—“Italian” Symphony; *Berlioz*—“Harold in Italy” Symphony (Viola soloist: *William Primrose*); *Hindemith*—Violin Concerto (Soloist: *Ruth Posselt*); *Barber*—Overture “School for Scandal”; *Honegger*—Symphony for Strings.

Series B will consist of a *Beethoven* Cycle, to include the nine Symphonies, together with other works, the Ninth to be performed at an extra concert on the following Tuesday evening, August 5.

The programs for Series C will include *Haydn*—Symphony No. 102; *Schumann*—Second Symphony; *Tchaikovsky*—Fourth Symphony; *Debussy*—“The Sea”; *Stravinsky*—“Le Sacre du Printemps” and Symphony of Psalms, *Mozart*—Requiem (with chorus and soloists), *Martinu*, Concerto Grosso.

Special prices for the three extra concerts (July 13, July 20, August 5) are available to subscribers to any of the three Series.

Address Berkshire Festival, Lenox, Mass.

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BALDWIN PIANO

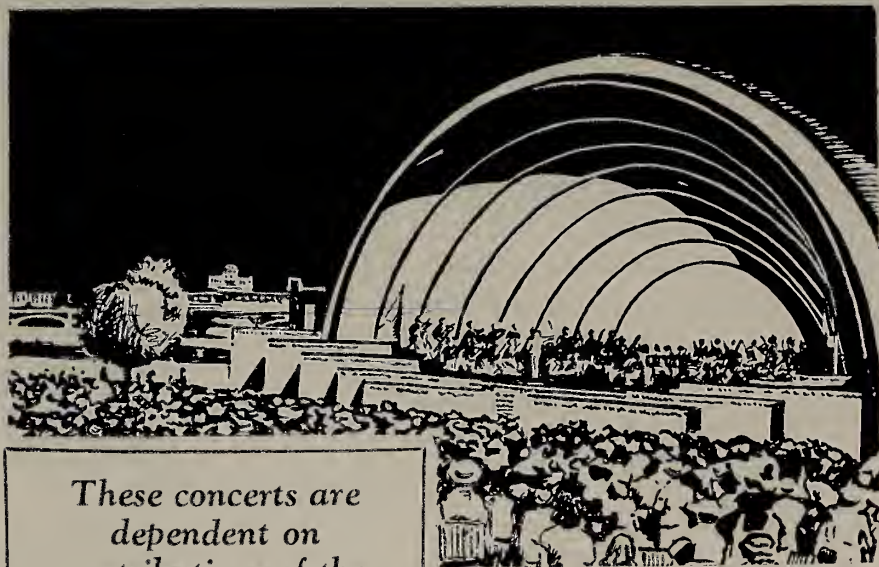
VICTOR RECORDS

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*Nineteenth Season*

ORCHESTRA OF BOSTON SYMPHONY MUSICIANS

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GEORGE MACLEAN

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Arthur Fiedler  
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Serenade "Eine Kleine Nachtmusik"  
for Strings ..... *Mozart*  
Allegro—Romanza—Menuet—Rondo  
Two Movements from the Seventh  
Symphony ..... *Beethoven*  
Allegretto  
Finale

THE STAR-SPANGLED BANNER

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Clair de Lune ..... *Debussy*  
Wedding March and Nocturne from  
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"Up the Street," March ..... *Morse*

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Overture to "Euryanthe" ..... *Weber*  
Symphony in D major, No. 35, "Haffner" ..... *Mozart*  
I. Allegro con spirito  
II. Andante  
III. Menuet  
IV. Finale

THE STAR-SPANGLED BANNER

French Military March ..... *Saint-Saëns*  
Suite in D major, No. 3 ..... *Bach*  
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Scherzo from the "New World" Symphony ..... *Dvořák*  
Slavonic Dance in A-flat ..... *Dvořák*

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TUESDAY, JULY 15, 1947, AT 8:30 P.M.

PAUL CHERKASSKY Conducting

Polonaise from "Eugene Oniegin" ..... *Tchaikovsky*  
Overture to "The Merry Wives of Windsor" ... *Nicolai*  
Elegy from Suite, "King Christian" ..... *Sibelius*  
Symphonic Poem, "Les Préludes" ..... *Liszt*

THE STAR-SPANGLED BANNER

"Aida" Fantasy ..... *Verdi*  
Dreams ..... *Wagner*  
(Solo Violin: Rolland Tapley)  
"Voices of Spring," Waltzes ..... *Strauss*  
Dance of the Buffoons, from  
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Entrance of the Guests into the Wartburg,  
from "Tannhäuser" ..... *Wagner*  
Overture "Light Cavalry" ..... *Suppé*  
Two Movements from the "Surprise"  
Symphony ..... *Haydn*  
Andante—Allegro di molto  
Allegretto vivace from Concerto in E-flat,  
for Piano and Orchestra ..... *Liszt*  
Soloist: Loretta Poto  
Selection from "Annie Get  
Your Gun" ..... *Berlin-Anderson*  
"Flags Flying," March ..... *Repper*

THE STAR-SPANGLED BANNER

*The Commentator is Nicholas A. Rasetzki*

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I. Allegro vivace e con brio  
II. Allegretto scherzando  
III. Tempo di Menuetto  
IV. Allegro vivace  
First Movement, Concerto in A minor,  
for Piano and Orchestra ..... *Schumann*  
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Selection from "Porgy and Bess" ..... *Gershwin*  
American Salute ("When Johnny Comes  
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General Admission to grounds \$2. On sale three hours before each concert.

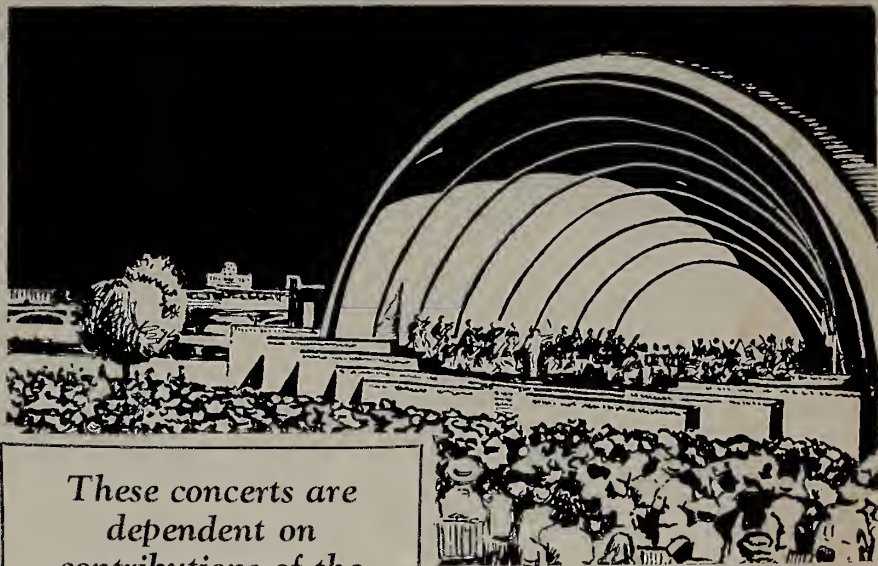


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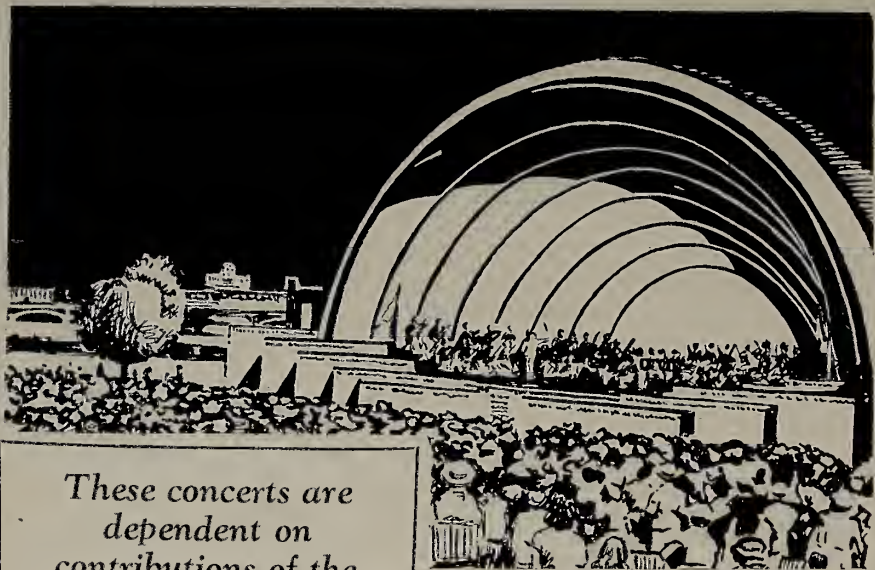


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Three Movements from the "Classical"  
Symphony ..... *Prokofieff*  
Allegro con brio—Gavotte—Finale  
\*Overture to "Mignon" ..... *Thomas*  
\*Rêve Angélique (Kamennoi Ostrow) .... *Rubinstein*  
Polonaise in A-flat ..... *Chopin*

THE STAR-SPANGLED BANNER

Finale from "Scheherazade" ..... *Rimsky-Korsakov*  
The Festival at Baghdad. The Sea. The Ship  
Goes to Pieces against a Rock Surmounted by  
a Bronze Warrior. Conclusion.  
\*Warsaw Concerto ..... *Addinsell*  
Soloist: Leo Litwin  
\*Jazz Legato and Jazz Pizzicato ..... *Anderson*  
\*Farandole from "L'Arlésienne" ..... *Bizet*

FRIDAY, JULY 18, 1947, AT 8:30 P.M.

WHEELER BECKETT Conducting

\*Slavonic Dance in C major ..... *Dvorák*  
Symphony No. 8 in B minor, "Unfinished" .. *Schubert*  
I. Allegro moderato  
II. Andante con moto  
Overture to "Tannhäuser" ..... *Wagner*

THE STAR-SPANGLED BANNER

Prelude and Nocturne ..... *Wheeler Beckett*  
"By the Beautiful Blue Danube," Waltzes ..... *Strauss*  
Two Movements from "Peer Gynt" Suite ..... *Grieg*  
Morning Mood—In the Hall of the Mountain  
King  
Symphonic Poem, "Finlandia" ..... *Sibelius*

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## CLASSICAL SYMPHONY — PROKOFIEFF.

With art, with grace, with sparkling craftsmanship, Prokofieff mimics characteristics of Mozart's symphonies, and slyly adds touches of modern sophistication in instrumentation. In less than fifteen minutes, he does it all—although Mozart's greatest symphonies require almost double that time.

True to eighteenth century precept, the first movement of the Classical Symphony is in sonata form—exposition, built around two themes; development or working-out; recapitulation. The three remaining movements supply contrasts of pace.

\*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

## FREDERIC CHOPIN — (1810-1849).

"He passionately strove to shape his dreams into abiding sounds," his biographer, James Huneker, wrote expressively. "He did not always succeed, but his victories are the precious prizes of mankind. One is loath to believe that the echo of Chopin's magic music will ever fall upon unheeding ears. He may become old-fashioned, but, like Mozart, he will remain eternally beautiful."

A LITTLE WHO'S WHO ON THE STRAUSSSES.  
Johann Strauss, the Elder (1804-1849), is called "The Father of the Waltz." With his partner, Josef Lanner, he pioneered the enlargement of the waltz from a short, repetitive utility piece for dancing, to a varied composition notable for its range of sentimental and orchestral interest. In this he ultimately surpassed Lanner.

He also created a remarkable orchestra which, under his leadership, won great fame in his native Vienna, and throughout Europe on tours.

Johann Strauss, Junior (1825-1899) surpassed his father in development of the waltz, each of which from his pen became a suite of waltzes, with introduction and coda. His rhythmic subtlety, his adroitness in instrumentation, his variety of expression, early won him the title of "The Waltz King," and he remains its unchallenged possessor. His orchestra and his conducting won him fame equal to or surpassing that of his father in those two respects. In addition, he distinguished himself as a composer of operettas. He conducted 14 concerts in Boston, 4 in New York, in 1872.

Josef Strauss (1827-1870), brother of Johann, Jr., fell little short of equalling him in his own many dance compositions, but was hampered by life-long ill health.

Eduard Strauss (1835-1916), youngest brother of Johann, Jr. Although he published more than 300 dance pieces, he was chiefly esteemed as a conductor. In this capacity he toured this country in 1892 and 1901-2. He was advertised under his brother's title of "The Waltz King."

Richard Strauss, still living composer of notable symphonic poems and operas, was born in Germany in 1864, and is no relation of the Vienna Strausses.

## THE "FIVE" OF RUSSIA.

These men banded together to create music which should be unmistakably Russian—not simply the product of Russian composers mimicking German and French masters. This "Russianness" was to be achieved through utilization of the characteristic peculiarities of the songs and dances of the peasants.

Nicholas Rimsky-Korsakov (1844-1908), youngest of the group, joined it as its perhaps least accomplished, but became its most productive member, and won worldwide recognition as a master of orchestration.

Modeste Moussorgsky (1835-1881), was the greatest genius of the "Five." His ideas influenced Debussy.

Alexander Borodin (1834-1887), army surgeon and lecturer on medical chemistry, displayed flashes of genius—especially in his symphonic poem, "On the Steppes of Central Asia," and his opera, "Prince Igor."

The founder and mentor of the Five was the magnetic Mili Balakirev (1837-1910).

Cesar Cui (1835-1918), Russian Army expert on fortifications, was an unoriginal composer, but notable as publicist for the Five.

SATURDAY, JULY 19, 1947, AT 8:30 P.M.

G. WALLACE WOODWORTH Conducting

Overture to "Euryanthe" ..... *Weber*  
Suite in D major, No. 3 ..... *Bach*  
Air—Gavotte—Bourrée—Gigue  
Symphony No. 35, "Haffner" ..... *Mozart*  
I. Allegro con spirito  
II. Andante  
III. Menuet  
IV. Finale

THE STAR-SPANGLED BANNER

First Movement Concerto No. 5 in E-flat,  
"Emperor," for Piano and Orchestra .. *Beethoven*  
Soloist: Miklos Schwalb  
Prelude to Act III, "The Mastersingers of  
Nuremberg" ..... *Wagner*  
Finale of the Second Symphony ..... *Brahms*  
Allegro con spirito

SUNDAY, JULY 20, 1947, AT 8:30 P.M.

G. WALLACE WOODWORTH Conducting

\*Overture to "Russlan and Ludmilla" ..... *Glinka*  
Prelude to "Khovanstchina" ..... *Moussorgsky*  
Scherzo from the "New World" Symphony ... *Dvorák*  
Slavonic Dance in A-flat ..... *Dvorák*

THE STAR-SPANGLED BANNER

French Military March ..... *Saint-Saëns*  
Ballet Music from "Rosamunde" ..... *Schubert*  
\*\*"Emperor" Waltzes ..... *Strauss*  
Prelude to "The Mastersingers of Nuremberg" *Wagner*

## "UNFINISHED" SYMPHONY — SCHUBERT.

In sheer beauty of poetic expression—in exquisiteness of tone color; the wonderful matching, contrasting, and interplay of strings and woodwinds; in continuous power to stir poignant responses in the listener—this is a complete masterpiece. It is "unfinished" only in the sense that Schubert entitled it "Symphony in B minor," but completed only two movements, instead of four conventionally required of a symphony. A few measures for a third movement were left by Schubert—some scored for instruments, some sketched in preliminary piano form. Why the composition was abandoned remains a mystery after much research. It is possible that Schubert felt the work to be artistically complete with the two movements.

\*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

If in any degree you can help share the financial support as well as the enjoyment of this music, leave a contribution at one of the programme-distribution booths. Or mail it to the Esplanade Concerts Fund, Merchants National Bank,  
513 Boylston Street, Boston 16.



# BERKSHIRE FESTIVAL

(AT TANGLEWOOD, LENOX, MASS.)

July 13 — August 10, 1947

THE

## *Boston Symphony Orchestra*

SERGE KOUSSEVITZKY, *Music Director*

LEONARD BERNSTEIN

ROBERT SHAW

*Guest Conductors*

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### *Special Concert, Tuesday Evening, July 29: "Music for All."*

A one-night festival-within-a-festival. New horizons in music -- radio, films, recording, television. Program from 6 to 11 P.M. Tickets \$2.

There are to be three series of symphonic concerts, each series played on Thursday and Saturday evenings at 8:15, and Sunday at 3:30.

*Series A* (July 24-26-27): Honegger — Symphony for Strings; Debussy — "The Sea," Three Orchestral Sketches; Brahms — Symphony No. 2, in D major.

Barber — Overture, "School for Scandal"; Copland — Symphony No. 3; Berlioz — "Harold in Italy" (soloist, William Primrose).

Schubert — Symphony in C major, No. 7; Stravinsky — "Le Sacre du Printemps." Leonard Bernstein will conduct this program.

*Series B* (July 31, August 2-3): Beethoven Cycle.

Symphonies Nos. 1, 2, 3. Symphony No. 4; Piano Concerto No. 5, "Emperor" (soloist, Jacob Lateiner); Symphony No. 5. Symphony No. 6, "Pastoral"; Piano Concerto No. 4 (soloist, Joseph Battista); Symphony No. 7.

Tuesday Evening, August 5, at 7:30: Beethoven — Symphonies Nos. 8 and 9 (soloists to be announced).

*Series C* (Aug. 7-9-10): Haydn — Symphony in B-flat, No. 102; Hindemith — Violin Concerto (soloist, Ruth Posselt). Leonard Bernstein conducting.

Bach — Cantata No. 50, "Nun ist das Heil"; Stravinsky — Symphony of Psalms; Mozart — Requiem. Robert Shaw conducting.

Martinu — Concerto Grosso for Chamber Orchestra, with Two Pianos (soloists to be announced); Ravel — Pavane; Ravel — Bolero; Tchaikovsky — Symphony No. 4.

All tickets on sale at Tanglewood. Address Tanglewood, Lenox, Mass.

General Admission to grounds \$2. On sale three hours before each concert.